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GALLERY OF FINE ARTS
Panama - California Exposition
San Diego, 1915

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PREFACE

A CHAPTER BY ARTHUR JEROME EDDY*

"Art, either plastic or active, is not a religion. It is the best part of our strength, of our physiological being. It is, in consequence, absurd to consider it as a system, as something to worship with joined hands; it should express all the intensity of life—its beauty, greatness, its fire, its brutality, its sordiness."

What is happening in America? Exactly what might be expected in a young, vigorous and virile country.

America has been keenly susceptible to art influences from every section. Her students are everywhere, her exhibitions are gathered from the four quarters of the globe. She is very much alive to what Europe is doing, she has long been interested in what China and Japan have done.

While her art is in the main conservative, it is not the conservatism of stubbornness or stolidity, it is rather the conservatism of isolation; but her

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isolation is a thing of the past. Communication is so frequent, travel so easy, transportation so cheap, that both art and artists flow hither and thither almost unrestricted.

In spite of this freedom of inter-communication the development of American art has been along independent lines—at least along one independent line, a line so individual in its characteristics that it deserves the name American-Impressionism, or more generically, Virile-Impressionism.

By Virile-Impressionism is meant a manner of viewing nature, and a mode of painting, quite different from the more superficial refinements of Impressionism on the one hand, and the extraordinary developments of Post-Impressionism on the other.

Impressionism attained a logical end in the painting of brilliant light effects, especially in the works of the Neo-Impressionists, the pointillists.

In short, the drift of Impressionism in France was toward more and more brilliant reflections of the surfaces of things.

This extreme attenuation was quite foreign to the spirit of America, which is more material and practical.

It may be our fault, it is certainly our virtue, that we are material and practical in our outlook. In a big, sane sense we are dreamers. Only dreamers could carry the Panama Canal to completion, and, to mention lesser works, only dreamers could build such terminals as the Pennsylvania and New York Central in New York, and such buildings as the Woolworth and the Manhattan. But our dreams always take practical shape. We are a nation of inventors because we are a nation of dreamers.

Hence, while our artists were quick to respond to all that is good and strong in Impressionism, they found little satisfaction in the ultra-refinements of Neo-Impressionism.

The result was, that when France pressed Impressionism to its extreme, a normal and healthy reaction took place in American art. Many of the strong painters of America began doing things of their own. They still adhered closely to nature. They remained Impressionists in the older significance of the term, but they painted not the surfaces of things but the substance—in short, they were Cezanne-Impressionists as distinguished from Monet-Impressionists.

For instance, Winslow Homer was a great and true Impressionist, but he had nothing in common with the Neo-Impressionists, and little in common with Monet. He had, however, a great deal in common with Cezanne. His pictures gave one an impression of nature herself, of the power of the sea, the adamant of the rocks, the significance of life, yet each one is an accurate transcript of what he saw. He did not go into his studio and create pictures out of his imagination; he let his imagination play upon nature, but nature controlled all he did.

He was, in a sense, the greatest of American Impressionists—he was a Virile-Impressionist.

There are many Virile-Impressionists in Europe, but they are so many individuals; here Virile-Impressionism is the result of racial, national, geographical conditions.

It was inevitable that Impressionism in America should follow along virile and substantial lines rather than along nervous and superficial; it is the way the country is built.

Better pictures are being painted in America today than Homer painted, and he would be the first to say so, if living.

Since he painted his best pictures the art of painting has advanced, painters have improved their technic and broadened their outlook.

In conclusion, to gather the loose ends of the argument in one skein:

Impressionism was the natural, the inevitable reaction from the romantic and story-telling art of the forties, fifties and sixties—a return to nature from the studio, to works of the observation from works of the imagination.

Impressionism developed along three diverging lines:

A. Superficial Impressionism—Monet.

B. Realistic Impressionism—Manet

C. Substantial Impressionism—Cezanne.

Substantial or Cezanne-Impressionism lead naturally to the Virile-Impressionism of today, a way of seeing and painting things that is a compound of the Impressionism of Monet with that of Cezanne.

There is a great and glorious future for Virile-Impressionism, some of the greatest portraits and pictures in the world will be painted with the penetrating vision of a Cezanne, modified by the clear, cool observation of a Manet.



GEORGE LUKS

1. Woman and Macaws.
2. The Theologian.
3. The Wrestlers.
4. Fantasy.
5. Cuban Dancers (Illustration).
6. Children of the Slums.

New York City. Born Williamsport, Penn., August 13, 1867. Studied at the Pennsylvania Academy of Fine Arts and the Academy of Dusseldorf, in Paris and in London.

Member of Portrait Painters of America and American Society of Painters and Sculptors.



JOSEPH HENRY SHARP

7. The Broken Bow.
8. Grief.
9. Pottery Decorators.
10. The Gamblers.
11. The Stoic (Illustration).
12. Along the Little Horn.

Born Bridgeport, Ohio, September 27, 1859. Studied in Antwerp, Munich, and Paris. Instructor in Cincinnati Art Museum 1892 to 1902.

Member Society of Western Artists, California Art Club, Charter Member, Cincinnati Art Club.

Awarded silver medal, Buffalo Exposition 1901; silver medal, Colorossi School, Paris.



MAURICE B. PRENDERGAST

13. Landscape with Figures.
14. Children Playing (Illustration)

Boston, Mass. Born in Boston, October, 1860. Studied Julian Academy and Ecole der Beaux Arts.

Member New York Water Color Society, Copley Society, Boston Water Color Club.

Awarded bronze medal for water color Pan-American Exposition, Buffalo, 1901.



WILLIAM GLACKENS

15. The Brunette.
16. Cape Cod Shore.
17. Girl in Blue Dress.
18. Summer Long Island (Illustration).
19. Skating, Central Park.

Born, Philadelphia, 1870. Studied at the Pennsylvania Academy of fine arts, and abroad.

Member Society of American Painters and Sculptors; Society of Illustrators; Associate National Academy of Design.

CARL SPRINCHORN

20. Gods at Play (Illustration).

Born, Broby, Sweden, 1887. Came to America 1904. Studied in New York and later returned to Europe where he studied in Paris for some years.



GUY PENE DU BOIS

21. Interior.
22. Virginia III.
23. Sporting Life.
24. The Doll and the Monster.
25. The Dancer (Illustration).
26. Twentieth Century Young Ladies.

New York. Born, New York, January 4, 1884. Studied with William Chase, DuMond, Robert Henri and Steinlen of Paris.

Member of Paris Association of American Artists, The American Painters and Sculptors.





JOHN SLOAN

- 27. Movies (Illustration).
- 28. Brace's Cove, Gloucester.
- 29. Clown Making Up.
- 30. Autumn, Gloucester Dunes.
- 31. Chinese Restaurant.
- 32. Sunday, Girls Drying Their Hair.

Born, Lock Haven, Pennsylvania, 1871. Student at Pennsylvania Academy of Fine Arts, Philadelphia.

Honorable Mention, Pittsburgh, 1905.

CHILDE HASSAM

33. The Beryl Gorge, Appledore.
34. Moonrise at Sunset (Illustration).
35. The Squall, Cape Ann.
36. In Brittany.

New York City. Born, Boston, Mass., 1869. Pupil of Boulanger and Lefebvre, Paris.

Member, Ten American Painters, National Academy of Design, American Water Color Society, and New York Water Color Club. Associate, Societe Nationale des Beaux Arts, Paris; Secession Society, Munich.

Represented in Boston Act Club; Metropolitan Museum; Albright Gallery, Buffalo; Art Institute, Indianapolis; Telfair Academy, Savannah, Georgia; Cincinnati Art Museum; Peabody Institute, Baltimore; Rhode Island School of Design, Providence; Art Museum, Worcester, Mass.; Art Club of Erie, Pennsylvania; Art Association, Portland, Oregon; Corcoran Gallery of Art, Freer Collection, and National Gallery of Art, Washington, D. C.; Art Association, Muncie, Indiana; Hillyer Art Gallery, Northampton, Mass.; Walters Gallery, Baltimore; Pennsylvania Academy of Fine Arts, Philadelphia; Carnegie Institute, Pittsburg.

Awarded medal of the Third Class, Exposition Universelle, Paris, 1889; Medal of the Second Class, Munich, 1892; Gold Medal, Art Club of Philadelphia, 1892; Medal, Columbian Exposition, Chicago, 1893; Webb Prize, Society of American Artists, New York, 1895; Prize, Boston Art Club, 1896; Medal of the Second Class, Carnegie Institute, 1898; Temple Gold Medal, Pennsylvania Academy of the Fine Arts, 1899; Silver Medal, Exposition Universelle, Paris, 1900; Gold Medal, Pan-American Exposition, Buffalo, 1901; Gold Medal, Universal Exposition, St. Louis, 1904; Medal of the Third Class, Carnegie Institute, 1905; Thomas B. Clarke Prize, National Academy of Design, 1905; Carnegie Prize, Society of American Artists, 1906; Walter Lippincott Prize, Pennsylvania Academy of the Fine Arts, 1906; Sesnan Gold Medal, Pennsylvania Academy of the Fine Arts, 1910; Evans Prize American Water Color Society, 1912; First W. A. Clarke Prize and Corcoran Gold Medal, Corcoran Gallery, Washington, 1912.





ROBERT HENRI, N. A.

37. Irish Lad.
38. Tom Po Kwi (Water of Antelope Lake) (Illustration).
39. Po Tse (Water Eagle).
40. Mary O'D.
41. Irish Lass.
42. Pat.

New York City. Born, Cincinnati, O., June 24, 1865. Pupil of Pennsylvania Academy; Julian Academy and Ecole des Beaux Arts, Paris. Member of the Society of American Artists, National Academy of Design, National Institute of Arts and Letters, National Society of Portrait Painters, Association of American Painters and Sculptors, New York; Fellowship of the Pennsylvania Academy of Fine Arts, Philadelphia; The MacDowell Club of New York; Life Membership National Arts Club, New York; Municipal Art Society of New York.

Represented in the Luxembourg, Paris; Art Institute of Chicago; Art Association of Dallas, Texas; Columbus Gallery of Fine Arts, Columbus, Ohio; Isaac Delgado Museum of Art, New Orleans; Pennsylvania Academy of the Fine Arts, Philadelphia; Brooklyn Institute of Arts and Sciences; Carnegie Institute, Pittsburgh; Carolina Art Association, Charleston, S. C.; Gallery of Spartanburg, S. C.; Art Institute of Kansas City, Mo.; San Francisco Institute of Art.

Awarded Silver Medal, Pan-American Exposition, Buffalo, 1901; Silver Medal, Universal Exposition, St. Louis, 1904; Harris Silver Medal, Art Institute of Chicago, 1905; Gold Medal, Art Club of Philadelphia, 1909; Silver Medal, International Exposition, Buenos Aires, 1910; Carol H. Beck Gold Medal, Pennsylvania Academy of Fine Arts, Philadelphia, Pa., 1914.



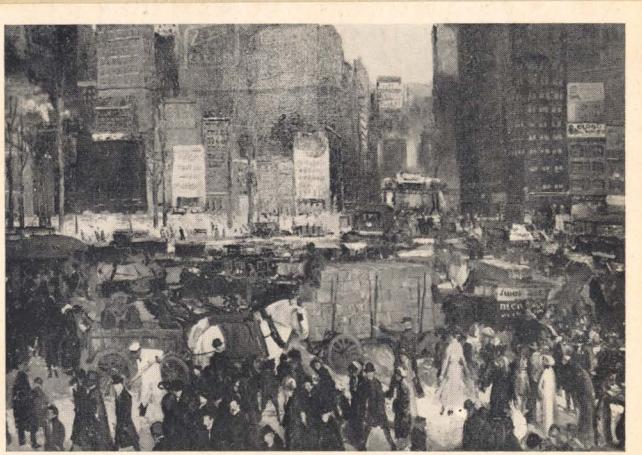
ERNEST LAWSON

- 43. Boat House in Winter.
- 44. Hill at Innwood.
- 45. Cloud Shadows (Illustration).

New York City. Born, California.
Associate of the National Academy of
Design, New York.

Represented in the National Gal-
lery of Art, Washington, D. C.; Tel-
fair Academy of the Arts and Sciences,
Savannah, Georgia; Newark Museum
Association, Newark, New Jersey.

Silver Medal, Universal Exposition,
St. Louis, 1904; Sesnan Gold Medal,
Pennsylvania Academy of the Fine
Arts, Philadelphia, 1907; First Hall-
garten Prize, National Academy of
Design, New York, 1908.



GEORGE W. BELLOWS

46. Approach to the Bridge, Night.
47. New York (Illustration).
48. Men of the Docks.
49. Little Girl in White.

New York City. Born, Columbus, Ohio, 1882. Member of the Society of American Painters and Sculptors, and of the National Academy of Design, New York; Honorary Life Member of the National Arts Club, New York.

Represented in the Pennsylvania Academy of Fine Arts, Philadelphia; Metropolitan Museum of Art, New York; Telfair Academy of Arts and Sciences, Savannah; Toledo Museum of Art; Columbus Art Association; Ohio State University, Columbus; National Arts Club, New York; Harvard Club, N. Y.

Awarded second Hallgarten Prize, National Academy of Design, 1908; Honorable Mention International Exposition, Buenos Ayres, 1910; Jennie Sesnan Gold Medal, Pennsylvania Academy of Fine Arts, 1913; First Hallgarten Prize, National Academy of Design, 1913; Honorable Mention, Carnegie Institute, 1913; Medal of the Third Class, Carnegie Institute, 1914; Maynard Portrait Prize, National Academy of Design, 1914.

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